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THE TEXAS WAY.

Comment is frequently made upon our national character as an easy-going people. We are so tolerant of abuses, until they become unbearably acute, that we submit to all sorts of discomforts and petty impositions rather than exert the energy needed for their remedy. When matters come to a really serious pass, we are apt to assert ourselves emphatically enough; but until such a crisis is reached, we are accustomed to bear the ills we have (and might easily be spared) as if they were inherent in the natural order. This national trait of ours is responsible for a great deal of petty annoyance, of which we cannot reasonably complain, since we make no serious effort to get rid of it. We submit to the theatre hat, and the tipping system, and the vulgar newspaper, not indeed without a murmur, but without any overt act of protest indicative of the courage of conviction.

Being in this supine and craven state, it may be worth our while to heed the lesson of a recent happening in a Texas town. Upon the occasion in question, an opera company gave a performance of "Il Barbiere di Siviglia." Confiding in the proverbial simplicity of backwoodsmen, the director of the company shortened the performance by omitting one act of the work. But he reckoned without his host. Culture is abroad in these days, and it hums even in darkest Texas. This artistic affront caused the worm to turn, and the Texas audience expressed its resentment with characteristic frontier strenuousness. Riot was incipient; and without mincing words, these Texas champions of the artistic ideal expressed themselves with point and emphasis, concluding with a demand for the return of the money that had been beguiled from their pockets by a delusive prospect.

The Texas way of dealing with such offences may be rough, but it is sharply effective, and other communities should profit by the example. The same opera company was guilty of the same offence in Chicago a fortnight earlier, and also of a similar offence in the presentation of still another opera. We are not particularly concerned to exalt "Les Huguenots" as a musical masterpiece, but when its performance is announced, and when the playbills describe it truthfully, as "an opera in five acts," there is, to

put the matter mildly, a good deal of bad faith, if not actual dishonesty, in omitting the fifth act altogether. This is the trick that was played upon the Chicago audience; and there is no defence in saying that others have played the same trick before. Even a Meyerbeer opera deserves more respectful treatment than that; whatever artistic quality "*Les Huguenots*" may have is utterly destroyed by abruptly ending the performance before it reaches its dramatic climax in the tragedy of the street scene. It is high time for the long-suffering opera-loving public to express its resentment at the false pretenses (of which the above is one out of many instances) that have gone practically unrebuked for as many years as we can remember.

Changing slightly the venue of this discussion, we may recall the fact mentioned in our last issue, when, speaking of the causes which led to the failure of the New Theatre, we spoke of the director's unconscionable mutilation of certain of the plays he undertook to produce. This was a particularly wanton proceeding, for it was done, not because he thought the plays improved by abridgment, but for the inartistic purpose of making room on the programme for curtain-raisers, — which simply means taking a step away from legitimate theatrical enterprise in the direction of vaudeville. The chapter of theatrical offences of this sort is a long one, and every frequenter of the playhouse has suffered from them many times. The crimes that have been committed against Shakespeare alone would require a volume to recount. From Nahum Tate and Colley Cibber to Mr. Mansfield and Mr. Sothorn, almost every actor or manager who has undertaken Shakespearian productions has felt perfectly free to make any rearrangements he might wish, to distort and mutilate at his will in accordance with his own crude notions of theatrical effect. We may admit, in this case, that the conditions of our stage are so different from those of the Elizabethan stage that some changes are necessary for a modern production; but to say this is by no means to condone such perversions as Tate's "*Lear*" and Mr. Mansfield's "*Henry the Fifth*." Alterations made in a reverent spirit, with a sense of the sanctity of the masterpiece dealt with, may be allowed; alterations made as concessions to sentiment or sensationalism, for spectacular purposes or the gratification of an actor's personal vanity, should be censured in the strongest terms. And in the case of a modern play, which has no need of being fitted to modern stage conditions, any kind of tinkering is rep-

rehensible. It is an act of sheer dishonesty to advertise a play that already belongs to literature, and present something quite different. If the play has been changed in any material way, the public is entitled to be told beforehand just what the changes are, and not left to discover them during the course of the performance.

If dramatic literature suffers severely from the sort of treatment here described, those other species of literature that make their appeal to us solely from the printed page suffer in a far greater proportion simply because their volume is so much the greater. To catalogue the sins of editors and publishers in this respect would be an undertaking calculated to stagger the most industrious. But we trust that all such sinners are finally brought together in Malebolge. They include, among others, the anthologists who reprint mutilated forms of famous poems, without indicating where omissions have been made; the editors of school and college texts, who slash their originals right and left, with no word of warning for unwary students; the publishers who offer "complete works," knowing them to be incomplete, and who reprint early editions which they know to have been superseded, but without vouchsafing a hint of this important fact. The expurgators constitute a peculiarly vicious class of these criminals, since their sins are so cunningly concealed as to be almost impossible of detection. Does it never occur to these gentlemen that their zeal for the suppression of the merely verbal forms of literary offence results in a form of dishonesty that is far more subtly mischievous than the evil (often illusory) which they are seeking to minimize?

The more we think of the Texas way of dealing with artistic misrepresentations and false pretences, the more we are inclined to applaud it. There may be other and better ways, but any way is better than none. We should like to see every perverter and falsifier of a work of art or literature made thoroughly uncomfortable, until the lesson had been so repeatedly enforced as to be no longer needed. This is far from saying that such works should never be altered for any purpose whatever, but it is saying that they should not be tampered with by incompetent bunglers, and it is also saying that in the cases which really call for some judicious reshaping or abridgment, the public is entitled, as a matter of common honesty, to be exactly informed of the nature of whatever changes have been made, or whatever liberties taken, with the original of the work.

WENDELL PHILLIPS GARRISON.

The causes of sane literary progress and intelligent citizenship have seldom had a more faithful devotee than Mr. Wendell Phillips Garrison, whose death occurred on the 27th of last month. Casting in his lot with the late Edwin Lawrence Godkin, at twenty-five years of age, he gave his strength and talents to "The Nation" with a zeal that knew no break until failing health forced upon him the unwelcome necessity of laying the burden down with the close of the eighty-second volume, a little more than eight months ago. As the known author of the keenest and most effective political criticism ever developed in the history of American journalism, Mr. Godkin's personality could never be merged in that of his paper. To many, therefore, "The Nation" meant Mr. Godkin, and they never knew that there sat at his side a colleague whose labors from the very start were as vital to the character and success of the paper as those of the brilliant political critic himself. Of course Mr. Godkin realized the worth of his coadjutor, and the recognition which Mr. Garrison's impenetrable modesty would not permit to be granted in any public way was always most amply bestowed in their private intercourse and correspondence. Mr. Garrison's preëminent service to "The Nation," and through it to the causes for which it has stood, lay in the remarkable insight displayed in making up his large body of reviewers and contributors, and the success with which he held them together. As an illustration of this we need only mention that Mr. Goldwin Smith, Dr. Daniel C. Gilman, and Prof. Charles Eliot Norton have been contributors from the very first year, a nucleus for forty years of literary criticism which would have done honor to any critical journal ever published in the English tongue. During the summer of 1905, when some two hundred of his collaborators united in presenting him with a beautiful silver vase, as a token of their personal esteem no less than their admiration for his editorial ability, the general public learned just how far and how carefully Mr. Garrison had been accustomed to search for the right man for any particular line of review work or correspondence which he desired. And the marvel lies not merely in the fact that the list contained so many names of known eminence in the world of letters and science, but even more in the substantial unity of tone which steadily marked the body of criticism coming from this numerous, widely separated, differently educated and differently circumstanced body of men. Of course this unity was no forcible creation of the corrective editorial pencil, although no editor ever knew better how to wield that pencil, within legitimate limits. Mr. Garrison would have scorned to make a contributor say what he did not think, nor would he have wanted any contributor willing to continue as such on that basis. It was his wide knowledge of men, coupled with extremely careful

experiment where previous knowledge was not possible, enabling him thus to pick men who shared his own high ideals and sincerely believed in the fundamental principles on which those ideals were based, that gave the literary criticisms of "The Nation" a unity and steadiness of tone rarely if ever surpassed in the history of critical journalism. A foe to all sham, insincerity, and corruption, in letters or in life, he stood as unflinchingly for his ideals as his father before him had stood for the correction of the great wrong of human slavery, and at bottom both were fighting against the same enemies — ignorance, preconceived error, and selfish personal interests. Whatever other token friends may wish to establish in his memory, those eighty-two volumes of "The Nation" into which his virtues and energies were so unstintingly poured, with their steady appeal to that enlightened intelligence and morality upon which the progress of civilization must always depend, constitute a monument the fitness of which can never be excelled.

CASUAL COMMENT.

A POETS' TRADE-UNION has been formed in England, or so we are told by Mr. Andrew Lang in a pleasant little article contributed to the London "Chronicle"; and when Parliament shall have passed the bill draughted by the union's secretary, Mr. Baunder, "a gentleman of prosperous aspect, with a strong German accent," England will speedily become a veritable "nest of singing birds." By the provisions of this bill every citizen will be forced to buy annually a new volume of poetry — or, rather, a volume of new poetry — for every twenty pounds of income that he has over three hundred pounds a year. Thus a prosperous merchant, or soap-boiler, or tallow chandler, with an income of two thousand pounds, let us say, will purchase eight hundred and fifty poetry books of the latest make every twelve months, at a uniform statute price of six shillings net. This protection to poets is considered necessary because poetry is at present so much less popular than, for instance, history, archaeology, and ethics; whereby it has come about that, as Herr Baunder affirms, "the poets are remorselessly sweated; thousands of them cannot earn any wage at all, not to speak of 'living wage.' A guinea for a sonnet; what do you think of that?" Shameful, in good sooth, and we hope for the early passage of the Baunder Bill — but with an important additional clause. It should provide for pass examinations to be undergone by all purchasers of poetry, to ensure that such poetry is read as well as bought. Not only must the horse be led to water, but he must be made to drink, and drink deeply, at the Pierian spring, under penalty of a heavy fine, or lingering incarceration, or both. How else infuse in the people a true and lasting love of divine poetry?

GUARDIANS FOR SUPERANNUATED AUTHORS may be thought desirable if certain tendencies now discernible among some of our veterans of the pen should become strongly developed. Mr. Maurice Maeterlinck, in coming to the defense of Shakespeare and in accusing Count Tolstoi of taking unfair advantage of European

dense ignorance of the poet, puts the query why the venerable Russian has not been prevented by those around him from making an unedifying display of himself, and suggests that some friend or relative should take steps to spare him the humiliation that must attend a further exhibition of the decay now undermining his mental powers. Another great writer, Mr. George Meredith, who has just passed his eightieth milestone, is thought by many to have his impulses of unwisdom. His prose output, ceasing to take the form of fiction — his last novel came out twelve years ago — has of late appeared in the shape of rather excited political utterances, and of a sensational and much-discussed suggestion as to the expediency of probationary wedlock. That an author who toiled so strenuously in early manhood — spending his last guinea on one occasion for a sack of oatmeal, on which he subsisted while writing a book — and who has done so much good work and raised himself to rank as one of the very foremost of living English prose writers, and as no mean poet, should now be suffered to do anything that may, even temporarily, dim the lustre of his renown, is to be deplored. Few are the writers that can wield the pen, as did Dr. Martineau and Mrs. Somerville and Alexander von Humboldt, with even more power at eighty and over than at forty or fifty.

THE USES OF FICTION, recently referred to in these columns under the heading "Fiction as a Rest Cure," should have included "Fiction as an Advertising Medium." The fiction-writer of the future, in order to be pecuniarily successful, may have to specialize as rigorously as does the historian or the scientist of to-day. At any rate, this is the opinion which such advertisements as the following might incline one to form. The first is from a London literary review of the highest standing.

"THE EDITOR of the TALKING MACHINE NEWS requires STORIES (1,500 to 2,500) with a Talking Machine motif. Technical accuracy essential. Suitable articles would also be entertained. Specimen copy on application."

The second is from a great city daily of equally high rank.

"\$75 PRIZE STORIES. We want a short story of about 8000 words covering, in a catchy, readable way, the facts outlined in our booklet, 'Some Shoe Reforms.' Address," etc.

Many an artist, trained in the schools of Paris or Munich, has come at last to turn his back on "art for art's sake," and now earns a comfortable, sometimes a more than comfortable, livelihood as a designer of posters, anonymous works of art that are never rejected by an examining committee, and if they are elevated to the skies are all the more conspicuous. Who knows how many zealous and gifted followers of Scott and Dickens and Thackeray may be glad some day to answer just such advertisements as the foregoing? Fortunately or unfortunately, the crowding of the professions is making such things increasingly possible.

THE NEW LITERARY MOVEMENT AMONG THE SPANISH-AMERICAN PEOPLES has for one of its first fruits a little volume of tales and prose poems, *Noche Tragica*, by the Cuban poet, Señor Arturo R. de Carricarte. It is noteworthy how much of the strong, tragic work of the day is coming from Southern sources. Out of the sunshine, out of the flowers, out of the gay life of the semi-tropic lands, come books as terrible and soul-shaking as their earthquakes and eruptions. The French and Italian tragedians deal less with the outward conditions of life — sociological problems, questions of

reform or change — than do their Northern compeers. They are avid of the elemental human passions. As a result, their work has a certain beauty and splendor, where that of Ibsen and Tolstoi and Turgenieff and the German dramatists is homely if not ugly. On the other hand, the best work of the North has a mystic glamour which the South knows nothing of. *Noche Tragica* is a good example of the school we have been describing. It is a tale which Mérimée would have liked. Fate, in it, is masked in flowers, but marches onward with implacable tread. All of Señor de Carricarte's pieces have a sombre soul beneath a bright exterior. In some of the prose-poems he shows an acute sensibility to natural phenomena — like a Maurice de Guérin translated to the tropics. According to a custom more observed on the Continent of Europe than in England or America, there is prefaced to this little book a long essay by Señor Ricardo del Monte, the most brilliant of Cuban critics. This discourse is a keen examination of modern thought and literary creation. It is always instructive to get at a different view-point from our own. Señor Del Monte is at the centre of a horizon quite other than ours. The stars of modern literature arrange themselves to his eyes in a different way than they show in our sky. The constellations of France since 1830 blaze overhead. Single Italian or Spanish or German stars mount or descend. But only a few English suns peer above the horizon, and the Russian and Scandinavian and American hosts of light are invisible.

THE LAST PHOTOGRAPH OF LONGFELLOW, not in finished form, but in the negative — from which no positive had ever been printed — has been accidentally discovered by a young lad in South Boston, a photographer's assistant. The story of this forgotten photograph is interesting. In late February, 1882, the poet was walking along Brattle street, Cambridge, when he was accosted by a friend, a Mr. Allen, photographer, who asked him to sit for his likeness before a new lens that he, Allen, had just bought for his camera. Longfellow refused to visit the studio, but at last consented to pose on his own veranda; and there, only a month before his death, he sat for what proved to be his last portrait. The negative, filed away and lost sight of, passed with the rest of the photographer's outfit into other hands, and in a subsequent removal of the business to its present location the precious piece of clouded glass was trundled along with a pile of other unconsidered negatives. Pulled forth very recently by chance, and held up to the light by an apprentice in a moment of idle curiosity, it was fortunately recognized by him; and now its owner would not part with it for love or money. Coming to view twenty-five years after it was taken, and a hundred years after the poet was born, it is a remarkable bit of treasure trove.

A NATIONAL DICKENS LIBRARY is getting itself established in London, in the heat of the Dickens enthusiasm aroused by the ninety-fifth anniversary, last month, of the great novelist's birthday. A room in the Guildhall Library will be set apart for this collection, the nucleus of which has been already formed out of the first editions of all the novels, with noteworthy American and other reprints and translations, and miscellaneous Dickensiana of sundry sorts. The widow of the late F. G. Kitton, offers to the library his valuable Dickens collection for the moderate sum of £300, and sub-

scriptions for its purchase are solicited by the editor of "T. P.'s Weekly" (which itself gives £25) at 5 Tavistock Street, W. C. A flourishing periodical, "The Dickensian," published once a week by the Dickens Fellowship, attests the English determination not to forget their immortal "Boz." At the same time, let it be gently hinted, there be those to whose delicate senses the air of a Thackeray Library would more sweetly recommend itself. But patience!—1911 is only four years distant.

THE POPULARIZATION OF THE BEST LITERATURE is to be attempted, with a display of childlike confidence that is nothing short of touching, by a new magazine, whose prospectus does not hesitate to declare that "the very highest class and most valuable branches of literature can readily be made fully as interesting, attractive, and even fascinating to all classes, even to the morbid-minded and degenerate, as is now the prevailing low order of the great bulk of sensational, exciting, stirring so-called 'literature,' so bounteously scattered broadcast in its corrupting and demoralizing blight upon mankind." One would like to know the magic formula for rendering, let us say, Matthew Arnold or John Ruskin as irresistible to the multitude as the latest murder mystery or sensational romance or lurid detective story. We wait to learn this, but not, alas! in a spirit of confidence that is altogether childlike.

THE DEATH OF "TH. BENTON," or Mme. Thérèse de Solms Blanc, as her friends knew her, will be noted with regret by many outside her native France, and especially by her American readers. Always friendly toward this country and its literary workers, she has published, chiefly in the pages of the *Revue des Deux Mondes*, many commendatory reviews of American books, eulogistic studies of American authors, and pleasant reminiscences of American travel. That she wrote also between thirty and forty novels comes as a surprise to most of us, who have commonly thought of her in connection with her more serious work, on which her fame as a writer will probably rest.

A HEBRAIZATION OF OMAR KHAYYAM'S RUBAIYAT has been undertaken by Mr. Joseph Massel of Manchester, England; his version being based on FitzGerald's first edition, by many considered the best of the four. These haunting quatrains seem to have, in some sort, an affinity with the Wisdom books of the Old Testament, and a good Hebrew translation ought to prove, not perhaps the best-selling book in the Ghetto, but a tolerable literary success. Yet supposing the Hebrew version of FitzGerald's stanzas to be faithfully turned back into Persian, would old Omar know himself at the end of this lingual hocus-pocus?

COMMUNICATION.

ON READING THE MAGAZINES.

(To the Editor of THE DIAL.)

Few publishers of magazines seem to realize the frame of mind most people are in when they pick up a magazine. I say most people, because there are a few who read the magazines religiously, as they might read the Bible, regardless of comfort or convenience. But as a rule people take up a magazine at a time when they are

enjoying a few moments of leisure which they wish to spend as pleasantly and comfortably as possible. A man may be leaning back in his seat on the train, smoking a cigar, and rejoicing that he is to have a short respite from the harassing cares of business; or he may be puffing his pipe beside a grate fire, under a green-shaded lamp, relaxing cosily after a day's hard work, and taking up a magazine for diversion. I do not know so much about feminine ways, but I should fancy a woman might be reclining for her siesta, and open a magazine for a little mental relaxation and composure before she closes her eyes.

Now I maintain that most of our magazines are not adapted to such a frame of mind. This is not because their contents are too serious, but simply because the magazines are so constructed mechanically that it is a physical effort to read them. In plain English, it tires the thumbs. Why do publishers put their magazines together so that they will not lie open on the lap? How is a man to smoke his pipe as he reads, when he must hold the magazine open by all the strength of both hands? I know of only one or two magazines that are properly bound with thread and glue, instead of those irritating wire clasps. No doubt the clasps are cheaper, or they would not be used. That is the explanation of most of the impositions on a long-suffering public. But I believe any magazine publisher could increase his circulation by abolishing the clasps. The other day I closed my subscription to a magazine I had taken for years, and ordered another in its place, chiefly for the reason that one would not lie open on the table and the other would. The wire clasps were a doubtful economy, surely, in that case.

Another reason why many magazines are unsuitable for leisurely reading is that they are too heavy and bulky with advertisements. I am aware that there must be advertisements to make the magazine pay. I would even go further, and maintain that most of our magazines are conducted primarily in the interest of the advertising department, and that the literary matter is sandwiched in merely to get people to read the advertisements. But why in that case should this not unworthy commercial end be defeated by making the magazine so heavy and forbidding that not even the advertisements will be read? Other things being at all equal, I always buy the magazines that contain the fewest advertisements. When I must read a magazine that is so thick with advertisements that I cannot hold it open, I tear off the cover, extract the wire clasps, detach the advertising pages in front and back, and then restore the clasps to their places. I thus have a light and easily handled collection of reading matter, while the detached pages make excellent material for starting fires in my grate. A handy mechanical device for performing this separation quickly and easily would find speedy favor with the magazine reading public; indeed, I should not be surprised to learn that one has already been invented. It would not be the first instance of greed over-reaching itself and defeating its own ends.

With all their faults, the magazines of to-day contain a great deal of good literature. While there is much in them that is worthless or of merely temporary interest, there is also much of value, which intelligent people can ill afford to miss. Publishers certainly owe it to their readers, as well as to their own interests, to make the contents of their magazines as accessible and as conveniently read as possible.

S. P. DELANY.

Appleton, Wisconsin, March 10, 1907.

The New Books.

HOME IMPRESSIONS OF AN EXPATRIATED AMERICAN.*

It was of course to be expected that Mr. Henry James, in recording his impressions of the land from which he long ago expatriated himself, and which he lately revisited after nearly twenty-five years, would give us not so much his direct impressions (supposing a mind so subtle to be capable of direct and simple impressions) as his impressions of his impressions, his conception of what, in the aesthetic and artistic fitness of things, his impressions ought to be, and occasionally a side-glance at those impressions as he conceives they may impress his reader, — all intertwined and interwoven and wrought out in a pattern of that labyrinthine intricacy that is at once the despair and the delight of him who would thread the Dædalian mazes of this author's wonderful prose. Even as Mr. James drives from the wharf in New York, on landing, the extreme difficulty of the task before him presents itself as somewhat terrifying.

"Yes; I could remind myself, as I went, that Naples, that Tangiers or Constantinople, has probably nothing braver to flaunt, and mingle with excited recognition the still finer throb of seeing in advance, seeing even to alarm, many of the responsibilities lying in wait for the habit of headlong critical or fanciful reaction, many of the inconsistencies in which it would probably have, at the best, more or less defiantly to drape itself. . . . Nothing was left, for the rest of the episode, but a kind of fluidity of appreciation — a mild, warm wave that broke over the succession of aspects and objects according to some odd inward rhythm, and often, no doubt, with a violence that there was little in the phenomena themselves flagrantly to justify. It floated me, my wave, all that day and the next; so that I still think tenderly — for the short backward view is already a distance with 'tone' — of the service it rendered me and the various perceptive penetrations, charming coves of still blue water, that carried me up into the subject, so to speak, and enabled me to step ashore."

Already in the preface to "The American Scene" the reader has been made aware of the writer's deep sense of the weighty responsibility resting on him as a recorder of impressions, and of his brave resolve to face the situation, formidable though it be, with a noble courage.

"There would be a thousand matters — matters already the theme of prodigious reports and statistics — as to which I should have no sense whatever, and as to information about which my record would accordingly stand naked and unashamed. It should unfailingly be

proved against me that my opportunity had found me incapable of information, incapable alike of receiving and of imparting it; for then, and then only, would it be clearly enough attested that I *had* cared and understood."

Mr. James has been, as he says, all his days "artistically concerned with the human subject"; and hence it is his impressions of American men and women that form the most characteristic portion of his volume, and that furnish the best passages for quoting. Of our men and women in general he says:

"No impression so promptly assaults the arriving visitor of the United States as that of the overwhelming preponderance, wherever he turns and twists, of the unmitigated 'business-man' face, ranging through its various possibilities, its extraordinary actualities, of intensity. And I speak here of facial cast and expression alone, leaving out of account the questions of voice, tone, utterance and attitude, the chorus of which would vastly swell the testimony, and in which I seem to discern, for these remarks at large, a treasure of illustration to come. Nothing, meanwhile, is more concomitantly striking than the fact that the women, over the land — allowing for every element of exception — appear to be of a markedly finer texture than the men, and that one of the liveliest signs of this difference is precisely in their less narrowly specialized, their less commercialized, distinctly more generalized, physiognomic character. The superiority thus noted, and which is quite another matter from the universal fact of the mere usual female femininity, is far from constituting absolute distinction, but it constitutes relative, and it is a circumstance at which interested observation snatches, from the first, with an immense sense of its *portée*."

This distinction he regards as *the* feature of the social scene, and uncommonly fruitful of possibilities. In all this there is cheer and hope for those who are inclined to deplore, as too obtrusively prevalent among us, the business-woman type, the new woman, and the bachelor maid.

Any attempt to epitomize Mr. James, or to reproduce him in other than his own words, would be rashly presumptuous and inevitably unsuccessful. This must be the excuse, if excuse were needed, for introducing another considerable passage, one that was inspired by a visit to New York's Ghetto. The reader will bear in mind that no other city has so many of the children of Israel. He will not need to be told to admire the skill of the literary artist in the following word-picture:

"There is no swarming like that of Israel when once Israel has got a start, and the scene here bristled, at every step, with the signs and sounds, immitigable, unmistakable, of a Jewry that had burst all bounds. . . . It was as if we had been thus, in the crowded, hustled roadway where multiplication, multiplication of everything, was the dominant note, at the bottom of some vast sallow aquarium in which innumerable fish of over-

*THE AMERICAN SCENE. By Henry James. New York: Harper & Brothers.

developed proboscis, were to bump together, forever, amid heaped spoils of the sea. The children swarmed above all — here was multiplication with a vengeance; and the number of very old persons, of either sex, was almost equally remarkable; the very old persons being in equal vague occupation of the doorstep, pavement, curbstone, gutter, roadway, and every one alike using the street for overflow. . . . There are small, strange animals, known to natural history, snakes or worms, I believe, who, when cut into pieces, wriggle away contentedly and live in the snippet as completely as in the whole. So the denizens of the New York Ghetto, heaped as thick as the splinters on the table of a glass-blower, had each, like the fine glass particle, his or her individual share of the whole hard glitter of Israel."

Of Baltimore, with its bone-racking cobblestone pavements, its alternate dust and mud, and its unsightly and unfragrant surface drainage—an *ensemble* not attractive to most visitors, nor by any means inclining them to picture the city in retrospect as an "almost unnaturally good child" sitting "on the green apron of its nurse, with no concomitant crease or crumple"—the author, after some playful disparagement of the fine Washington monument, is moved to exclaim:

"Wonderful little Baltimore, in which, whether when perched on a noble eminence or passing from one seat of the humanities, one seat of hospitality, to another—a process mainly consisting indeed, as it seemed to me, of prompt drives through romantic parks and woodlands that were all suburban yet all Arcadian—I caught no glimpse of traffic, however mild, nor spied anything 'tall' at the end of any vista. This was in itself really a benediction, since I had nowhere, from the first, been infatuated with tallness; I was infatuated only with the question of manners, in their largest sense—to the finer essence of which tallness had already defined itself to me as positively abhorrent. . . . Admirable I found them, the Maryland boroughs, and so immediately disposed about the fortunate town, by parkside and lonely lane, by trackless hillside and tangled copse, that the depth of rural effect becomes at once bewildering. You wonder at the absent transitions, you look in vain for the shabby fringes—or at least, under my spell, I did; you have never seen, on the lap of nature, so large a burden so neatly accommodated."

No traffic however mild, no shabby fringes! Surely, our traveller must have passed his time in grove-embowered villas in the city's most favored suburbs, if it has any such. Yet we learn from his own narrative that he did not do this. The best of health and spirits, then, must have been his during the Baltimore sojourn.

The author's itinerary included, in an autumn and winter progress from New England to Florida, the intervening cities of Philadelphia, Washington, Richmond, and Charleston, besides New York and Baltimore. Boston, it need hardly be added, was not overlooked, nor were Concord and Salem and Newport, and other interesting parts of New England. The book is

one to read in at length, if not to read through, and cannot be presented by the reviewer in a nutshell. Its pages are strewn with the happiest phrases and turns of expression. They teem with passages of exquisite artistry, which, without reference to the scenes and objects so delicately depicted, are a joy to the lover of the gracefully elaborate, the subtly expressive and still more subtly suggestive, in English prose. Those readers whom the end of the volume shall leave unsatisfied may take comfort in the concluding words of the preface, where the author says he has not found his subject-matter scant or simple, and intimates that there are still further chapters to be told ere his story is done—chapters, as he elsewhere hints, that shall deal with the Pacific coast, as these earlier ones have treated the Atlantic.

PERCY F. BICKNELL.

THE BURNEYS IN ST. MARTIN'S STREET.*

It is impossible not to agree with Miss Constance Hill, when she speaks, in the preface to her new book, "The House in St. Martin's Street," of the perennial interest that attaches to the letters—and she might have added, to the diaries—of the eighteenth century. It is this fact that gives validity to Miss Hill's rather slender excuse for writing another book about the Burney family, whose lively correspondence and voluminous journals, themselves easily accessible, have already been copiously drawn upon by present-day chroniclers.

In "Juniper Hall" Miss Hill has already given a detailed account of one period in Fanny Burney's life. The title of her new book limits its material to the events of the years between 1774 and 1783, the period which the Burneys spent in the last of their several London residences. It was during this time that both "Evelina" and "Cecilia" were written, and that their girlish author was discovered and initiated into the charmed circle at whose centre sat Mrs. Thrale and Dr. Johnson. Frequent journeys from London took Fanny Burney to Chessington to see her dearest friend "Daddy Crisp," and to Streatham and Bath to stay with her fond but decidedly exacting patroness Mrs. Thrale. Miss Hill does not consider it beyond her province to detail anecdotes of these visits, as well as of the musical and literary gatherings

* THE HOUSE IN ST. MARTIN'S STREET. Being Chronicles of the Burney Family. By Constance Hill. Illustrated in photogravure, etc. New York: John Lane Co.

in St. Martin's Street, the plottings over the secret publication of "Evelina" that went on there, and all the merry and not in the least momentous daily doings of the little circle whose private life was so famous for its harmony and serene happiness that somebody has called them the "most amiable and affectionate of clever families."

For novelty of material Miss Hill depends upon a very complete description of the St. Martin's Street residence, and upon some unpublished MSS., chiefly a diary kept by Charlotte Burney through part of the year 1781, some letters of Susan to her favorite sister Fanny, and a few family letters from Mr. Crisp, Mrs. Thrale, and other friends. Most notable of all is the MS. of Fanny's unpublished play called "The Witlings," which is apparently newly available, since Mr. Austin Dobson had not seen it when he published his life of Miss Burney in 1903. None of these items is in itself of any particular importance. Together, and pieced out from the familiar sources—the "Early Diaries," Madame d'Arblay's "Diary and Letters," and her "Memoirs of Dr. Burney,"—they make the basis for a decidedly entertaining narrative of over three hundred pages.

The St. Martin's Street house is still standing, and not altered beyond recognition. It is easy, Miss Hill tells us, to identify the drawing-room, though its "prodigiously painted and ornamented" ceiling, in which the Burneys gloried, has long since disappeared; the library, which was also their music-room; and the cheerful "dining parlour" where the delightfully informal tea-drinkings took place. Only the quaint observatory, once Sir Isaac Newton's study and later Fanny's favorite retreat, has vanished. Miss Ellen G. Hill has made many interesting sketches of the characteristic features of this house, and of other houses and scenes connected with the narrative. These, with various reproductions of portraits, form a valuable pictorial adjunct to the text.

It is perhaps natural that a feminine chronicler, and particularly one who has already given us a detailed account of Miss Burney's real romance, should make a good deal of the brief but persistent wooing of her earlier lover, Mr. Barlow. Miss Hill quotes from Fanny's journal for 1775, and from a letter sent her by the enamored gentleman; and these leave no doubt in the reader's mind that Fanny's family had an exaggerated horror of her dying an "old maid,"—for otherwise they surely would not

have thought of urging her to consider a match so manifestly unsuitable. It was, however, small wonder if Miss Burney found even the man of average talents without charm, when she compared him with Dr. Burney and his brilliant friends. Every one of these seems to have shown his best side to her. Even the gruff and irascible Dr. Johnson grows actually lamb-like when she appears, and treats her with an unfailing consideration that he showed to no one else. Fanny comments on this in a letter written in 1782 to her father, while she was staying in Brighton with Mrs. Thrale.

"Our dear Dr. Johnson keeps his health amazingly, and with *me* his good humor; but to own the truth, with scarce anybody else. I am quite sorry to see how unmercifully he attacks and riots people. He has raised such a general alarm that he is now omitted in all cards of invitation sent to the rest of us."

But of all the visitors to St. Martin's street, Garrick was the favorite with the Burney sisters. A call from him sent them into raptures, and his friendship they justly considered a great honor. As Charlotte Burney, the youngest daughter, puts it, more forcibly than elegantly, in her journal, "*Split me* if I'd not a hundred times rather be spoken to by Garrick in public than by His Majesty, God bless him!"

It was at the house of Garrick's genial friend Sir Joshua Reynolds that the subject of "The Witlings" was first broached. Sheridan was one of the guests, and, beginning by praising "Evelina," he insisted that its author ought to try her hand at a play. Reynolds heartily approved the plan. So did Johnson, Mrs. Thrale, and the rest of Fanny's friends, when they heard of it, save only Mr. Crisp, who was doubtful if his "Fannikin" had the temperament of a playwright, and who feared for her the results of a possible failure or a partial success. Six months later the play was finished and sent down to Chessington by Susan and Dr. Burney, with a request for an absolutely candid opinion. A letter from Susan tells how Dr. Burney read it aloud, to the great delight of his small audience. Nevertheless, both he and Mr. Crisp decided that in spite of its clever characterization and spirited dialogue the play would better be suppressed. Fanny, who always set the approval of her dearest friends far above the praise or blame of the public, did not question the judgment. She writes in gay good humor to Mr. Crisp, in answer to what she calls his "hissing, groaning, cat-calling epistle," a letter concluding thus:

"I won't be mortified and I won't be downed; but I will be proud to find I have, out of my own family, as

well as in it, a friend who loves me well enough to speak the plain truth to me."

Miss Hill prints the fourth act of the play, the one, according to Susan, which "seemed least to exhilarate, or interest, the audience." It is an amusing satire on the affectation of learning, so prevalent among the fine ladies of Fanny's day when learning itself was in fashion. But it lacks plot interest and dramatic movement. We can doubtless estimate, far more easily than Fanny's contemporaries, the width of the chasm between the majestic progress of the "three volume romance" and the sprightly compactness of the stage comedy. Nevertheless, "The Witlings" has, at the least, a documentary interest that fully justifies the lengthy citation.

Dr. Johnson once complained that "the little Burney" would not "prattle," though he was sure that she could do it well. But she and all her family prattle without reserve on paper, and they justify the Doctor's suspicion by doing it extremely well, making us acquainted with themselves and their friends in phrases as artless as they are deft and telling. Susan's letters are as lively as possible, and Charlotte's fragmentary journal reads as if it might have been written yesterday by some bright girl of twenty. "He is a genteel-looking man, and full of rattle—and I like rattles," she says of a certain very unpopular Captain Williamson. She repeats many epigrams and lively bits of repartee, calls Boswell "a sweet creature," apparently because he made a *bon mot* about her, and complains of a certain Mr. Humphrey on the very tenable ground that all he ever said to her was, "Pray how do all your brothers and sisters do?" Little touches like these give reality to the chronicle of the life that went on so merrily in St. Martin's Street.

Miss Hill does not attempt criticism or interpretation. She acts merely in the capacity of showman, marshalling her documents and letting them tell their own story. Granted the limitations of her method and of her present opportunity, she deserves nothing but praise for her conscientious and capable investigation of the resources at her command, and for her judicious selection and arrangement of her well-chosen material.

EDITH KELLOGG DUNTON.

"JOHN WESLEY'S JOURNAL" is published in an abridged edition by Messrs. Jennings & Graham. The condensation is considerable but the most characteristic and valuable features of this intensely interesting human document are preserved, and no liberties (except of omission) have been taken with Wesley's text.

STIRRING CHAPTERS OF AMERICAN HISTORY.*

Two important additions have recently been made to American historical literature by writers who are masters in their chosen fields. In his sixth volume Professor McMaster brings his "History of the People of the United States" from the accession of Andrew Jackson in 1829 to the veto of the Whig Bank bills by Tyler in 1841. In volumes six and seven Dr. Rhodes completes his monumental "History of the United States," which covers the period from 1850 to 1877. In these two works may be found perhaps the best accounts yet written of the developments of the American people from the close of the Revolutionary War to the restoration of home-rule in the Southern States.

The object of Professor McMaster throughout his work has been to write the history of our people, and not simply that of a set of politicians or even statesmen. If the present volume seems to make a departure from this plan, since very little space is given to matters not connected directly or indirectly with politics, it finds its justification in the fact that the people were at last playing at the political game. The advent of Jackson, though neither preceded nor followed by any immediate and remarkable extension of the suffrage, is commonly looked upon as the real beginning of the democratization of the nation. Jackson came fresh from the democratic West, where the fight against savage foes and wild beasts for a home and sustenance in the forest left little room for the class distinctions and privileges which were characteristic of older societies. As the representative, the very embodiment, of such a democracy, it was altogether natural that he should be on the lookout for everything which smacked of privilege. In his eyes, the National Bank was a star case of privilege battenning on the people; consequently he sounded a note of warning at this accession, though there was practically no complaint against the bank at that time. Nothing daunted at the general indifference, Jackson, ably seconded by Senator Benton, kept up the fight, first to arouse the people to a sense of wrong and then to right the wrong. In the end he compassed the destruction of the bank. The resulting derangement of the currency, and the

* A HISTORY OF THE PEOPLE OF THE UNITED STATES, from the Revolution to the Civil War. By John Bach McMaster. Volume VI., 1830-1842. New York: D. Appleton & Co.

HISTORY OF THE UNITED STATES from the Compromise of 1850 to 1877. By James Ford Rhodes, LL.D., Litt.D. Volume VI., 1856-1872; Volume VII., 1872-1877. New York: The Macmillan Co.

wild schemes of State banks, are matters of common historical knowledge. These facts are all set forth by Professor McMaster in an entertaining manner; but in speaking of the work of destruction, he follows the not uncommon habit of using a slightly misleading term when he speaks of "removing the deposits" instead of "ceasing to make deposits." Though not so replete with dramatic interest as the story of wild-cat banking in Michigan, the banking experience of Florida, at that time practically new territory and a sort of ward of the nation, certainly is deserving of notice, though it receives none. In addition to numerous small banks, three were chartered with large capital stock. There being no money in the territory with which to pay for the stock, the device was hit upon of borrowing the capital by the sale of bonds. The Territory itself issued three millions of dollars of bonds for the Union Bank at Tallahassee, where the population within its reach probably did not exceed fifteen thousand whites and blacks, and guaranteed the bonds of two other banks to the extent of nine hundred thousand dollars. The laws under which these schemes were put through attracted little attention at Washington until the banks were on the road to ruin and the bondholders were getting uneasy. A few of the bonds were redeemed by the banks, but many of them were left outstanding, and for these the Territory refused to provide payment.

In dealing with the question of Nullification, it is doubtful if Professor McMaster has laid sufficient emphasis on the personal equation in the matter. Jackson hated Calhoun, and therefore Nullification in South Carolina was treason. On the abstract question of States' Rights, it would be hard to say just where Jackson stood. His attitude toward the bank was the natural one of the particularist; in the matter of the Indians he stood complacently by and saw a State nullify a decree of the Federal Supreme Court. In neither case, however, was he standing for any abstract principle, but simply for what he believed to be right in each case. The bank charter he believed unconstitutional; he had fought too many Indians to have much sympathy with them. The tariff was a different matter. While not at heart a high-tariff man, he believed the tariff act constitutional and that his arch-enemy Calhoun was at the bottom of the effort to nullify it.

One of the most interesting things brought out by the author in this connection is the attitude of Virginia which foreshadowed her later

division. Naturally, South Carolina was desirous to know the attitude of her sister states. In Virginia, it seems, the most that could be counted on was the neutrality of the eastern section, while the western section was sure to stand by the nation. Even more striking is a letter written by Jackson to Buchanan, explaining how he had consigned "nullification and the doctrine of secession" to the tomb from which they would never rise again.

It seems now like an anachronism to read of a movement in the United States, as late as the fourth decade of the nineteenth century, to abolish imprisonment for debt, or to wipe out feudalism as preserved in New York in certain remnants of the patroon system. Abolitionism, suppression of the right of petition, immigration, and other social and economic questions, receive due attention. Strange to say, however, certain anti-democratic tendencies in this age of democratization receive no notice whatever. Some of the states began to lay restrictions on the right of suffrage, North Carolina and Pennsylvania disfranchising free negroes about the same time.

The present volume announces that the series is to close with one more. If so, Professor McMaster will cover more years than he has done in any previous volume, and that, too, in a period more stormy and significant than some of those already covered. The politics of the period are ample enough for extended treatment, and the social conditions will demand much fuller treatment than is given to this subject in the present volume. A really great opportunity lies before the author, though he will be covering in part a period already well handled by Dr. Rhodes, and it is to be hoped that he will not cramp himself by too narrow limitations in space. If two volumes are necessary, let us have them.

Giving up a promising business career and devoting oneself to the writing of history is an occurrence not common in this so-called commercial age. Such, in brief, has been the life of Dr. James Ford Rhodes, who has devoted nineteen years of the best part of his life to a period of our history but little more extended in time. The loss to the business world has been one of immense gain to the world of historical literature. The word "literature" is used designedly here. Possibly Dr. Rhodes's works may not stand a rigid application of all the tests invented by the schoolmen to determine what is literature, but they certainly carry

the stamp of verisimilitude and have the force necessary to lure the reader on and invite him to return. Whether describing the scattering of fresh firebrands by the repeal of the Missouri Compromise, or depicting social conditions in the fifties, bringing into vivid play once more those tumultuous emotions which swept men hither and thither in the closing days of one administration and the beginning of another, or setting the stage for the full tragedy of the Civil War, there is in all and over all the deep breath of human interest.

"Sordid" and "mean" are terms that have been applied in contempt to American history. The blunder-crime of secession was atoned for with a mighty effusion of human blood; but it gave to the world examples of heroic daring, patriotic devotion, and pathetic self-sacrifice, of statesmanship and military genius, that have seldom if ever been surpassed, and, last of all, freedom to a branch of the human race. There was nothing sordid or mean here.

But the aftermath of war, that blunder-crime against civilization strangely misnamed Reconstruction, — was that not sordid and mean? The answer may be found in the last two volumes of Dr. Rhodes's history. Not that he has attempted to reveal the base, — rather that, in his fidelity to the truth, he has been unable to conceal it. Seldom in all history has a nation been confronted with such momentous problems and presented with such magnificent possibilities in their solution, and more seldom still do we find a more miserable failure. Statesmanship seems to have died, and selfish political partisanship at once arose from the corpse. The generals of the army had bound up the wounds of the prostrate foe; the politicians opened them again and bound them up with vitriol. The measures for the re-making of the Union appear to have been conceived in hate and born in a lust for pelf and power. The really great opportunity which lay before Congress was to fit the wards of the nation, the freedmen, for citizenship, and to help them in adjusting their relations with their former masters. Instead of doing this they thrust the ballot into the negro's hand and turned him and the carpet-bagger loose for one of the most shameless orgies of political plunder the world has ever seen. Great as was the injustice to the intelligent and property-owning classes of the South, it was perhaps even greater to the negro. This is an age of democracy; at first blush the enfranchisement of the negro might seem to have been a part of this movement. The injustice to him

came not simply in leaving him in the hands of designing men, but in actually forcing him to look to them for guidance. Wickedness and barbarism cannot rule forever over virtue and intelligence. The ten years' orgy had created a distrust of the negro, and when his rule was overthrown he was thrust under foot as unworthy of political rights. And now, forty years after his nominal enfranchisement, he must begin at the bottom and first prove himself worthy of these rights.

Shameless misgovernment in the South reacted upon the whole country and contaminated public life everywhere. If some of the Northern politicians were above the carpet-baggers in order of ability, they were not a whit better in point of morality. Concerning Benjamin F. Butler, Dr. Rhodes quotes with approval Weed's estimate that he was the most influential man in Congress (1873), and the worst. One of the strangest things in all our history is that the intelligent and virtuous state of Massachusetts should have honored this man so often and so highly. His love of pelf and power has been pointed out by Dr. Rhodes in previous volumes. Why speak of Oakes Ames and the Credit Mobilier, of Babcock and the Whiskey Ring, and of Belknap and the Indian-trade frauds, the last two of whom were protected by President Grant? After reading the complete exposure of the character of Blaine, one shudders to think how narrowly he missed the Presidency twenty years later. Summing up the story of shame, Dr. Rhodes says: "The high-water mark of corruption in national affairs was reached during Grant's two administrations." Grant himself is cleared of all personal guilt, in spite of Butler's boast that he had a hold over him; but his career as President has beclouded somewhat the glory won by the sword. The notorious Tweed Ring had no official connection with national corruption, but the story of its riot and ruin is given as a part of the corruption of the age.

In connection with the Tweed exposure, Dr. Rhodes makes a most interesting digression on the suffrage. Tweed had maintained himself by the vote of ignorant men who had no material interest in the community. The way to prevent such corruption, says Dr. Rhodes, is to restrict the suffrage by educational and property tests. But no such restriction was put in the New York charter, because at that time "the country was bowed down in adoration of the theory that voting was a right, not a privilege." The author thinks that possibly all

men should be allowed to vote for President and members of Congress, but that state and city government is more distinctly a matter of business, and in these the rule of an intelligent minority is preferable to that of an unintelligent democracy. It is not surprising that one who has spent a long time in the study of this period should turn from it with his confidence in democracy shaken. Rightly understood, however, it only emphasizes the truth that democracy must base its hope of ultimate success on intelligence and virtue.

The character of Tilden suffers slightly at the hands of Dr. Rhodes. There was no taint of corruption, not even to secure the Presidency in 1877; on the contrary, he was honest, because honesty is the best policy, though he did dodge the income-tax, but he was lacking in the physical and moral courage necessary for leadership in turbulent times and so vacillating of purpose as to destroy his party's enthusiasm. As for Hayes, "left to himself, he would have been capable of refusing the high office if not honestly obtained, and had he declined to accept it before the Louisiana Returning-Board made their return, though he would never have been President, he would have been one of the world's heroes. As it actually turned out, however, he saw with Sherman's eyes, which were those of a stubborn partisan." It is the author's opinion that "he ought to have stopped the action in his favor of the Louisiana Returning-Board, but after swallowing this much he stood as the avowed representative of his party; and . . . he had no choice but to take the place." From this the reader will infer at once that Dr. Rhodes does not think that Hayes was elected. He says expressly that Tilden should have had the vote of Louisiana and possibly that of Florida. His account of this memorable contest is clear and remarkably well condensed, though it does not appear to add anything new. However, it is not likely that anything new will be added until someone investigates thoroughly the frauds at their sources, if it can be done at this late day.

A few years ago, in an article published elsewhere, the present writer, quoting Professor Burgess's statement that the "final" history of the Civil War would have to be written by a Northern man, because the North was in the right and because the victor is always more generous than the vanquished, undertook to say that for this very reason the "final" history of Reconstruction would have to be written by a Southern man because the South was the

ultimate victor in that life-and-death struggle. The recent achievement of Dr. Rhodes seems to indicate that the writer may prove a false prophet. Several Southern men have produced excellent monographs on this subject, but the man who surpasses him will accomplish a noteworthy feat. However, in dealing with these two periods there is this difference, which gives the Southern man no advantage: Men may still debate about the war and its causes, but there is only one side to Reconstruction. Here the vanquished, the inventors and supporters of Congressional Reconstruction, are universally condemned and cast into outer darkness.

DAVID Y. THOMAS.

THE LETTERS OF OWEN MEREDITH.*

"My estimate of what Lord Lytton's rank will be is that, as a lyric poet, the position given him will be next among his contemporaries after Tennyson, Swinburne, and Rossetti." So wrote Mr. Wilfrid Blunt in 1892. To a generation that knows Owen Meredith only as the author of "Lucile," this estimate is sufficiently surprising. We are not concerned at the moment, however, to attack or to confirm it, but only to gain, if possible, an accurate impression of the man himself from the two volumes of his "Personal and Literary Letters" now before us. They contain a record of unusual interest, — the story of a defeated poet, an exquisite amateur of letters, whom circumstances and temperament kept on the lower slopes of Parnassus. They convince us, not that Lord Lytton's public career prevented him from becoming a great poet, but that his success as diplomatist and administrator was possible because his poetic inspiration, though genuine, was fitful and limited. He recognized this quite clearly himself. "I have at least half a dozen different persons in me," he wrote in 1890, "each utterly unlike the other — all pulling different ways and continually getting in each other's way" (vol. ii., p. 395). And in a more serious vein, he wrote to his daughter a few months before his death:

"I reflect that if I had acted more selfishly — I don't mean in the bad but the best sense of the word, with more of that self-assertion which springs from a man's confidence in the best of his own nature, and is the distinguishing mark of genius — I should have resolutely

* PERSONAL AND LITERARY LETTERS OF ROBERT, FIRST EARL OF LYTTON. Edited by Lady Betty Balfour. In two volumes, with photographic portraits. New York: Longmans, Green, & Co.

eschewed a number of good things not suitable to my nature, and should have bent the circumstances of my life into conformity with the natural direction of the faculties best fitted to render life fruitful. In my inability to do this I recognize the absence of that mission without which the imaginative faculty is a will-o'-the-wisp" (ii., 426).

This letter is in pathetic contrast with one written to his father in 1854, when he was twenty-two years old, and had been for four years following the profession of diplomacy which his father had marked out for him.

"I certainly feel and own that I have hitherto not done justice to myself in the profession, and I see many men getting before me to the top of the ladder whom I really feel to be not more light of foot or steady of hand than myself, so that if I continue to follow the career, certainly my *amour propre* is concerned in advancement; but I feel that all those great and brilliant prizes which allure others, would, even were I to obtain them, greatly diminish rather than increase my happiness: each step forward would be a step further from my own ideal, and would have to be trodden over some relinquished dream, or some strangled interest. . . . Even Uncle Henry, despite his many noble achievements and his costly successes, and his great position and reputation, the praise of the public press, the confidence of ministers, the envy of all his colleagues, and the Grand Cross of the Bath, is an example that makes me shudder. I would rather, for my part, have been Burns at the Scotch alehouse, than Uncle Harry in a ship of war, going out to his post with the red ribbon on. As I once said to you when we walked along the streets of London by night, and you made me proud and happy by asking me the question, my ambition has ever been for fame rather than power. . . . I have no fear myself of becoming a mere literary dilettante" (i., 59).

This youthful prophecy was fulfilled. The "great and brilliant prizes" which he obtained—the viceroyalty of India, the Paris embassy—did not, if we may trust these letters, bring him happiness. Political activity was so far from absorbing him that it never really commanded his respect. "The debates of the House of Lords," on his return from India, "appeared to him 'dreamlike and devoid of real life'; those of the House of Commons, 'one vast insane display of wasted power and passion misapplied'" (ii., 232). He would certainly have accepted John Morley's characterization of politics, widely as his political views differed from those of the distinguished Liberal: "Politics are a field where action is one long second-best, and where the choice constantly lies between two blunders."

On the other hand, Lord Lytton was, in the strict sense, "a mere literary dilettante" all his days. And this he himself early recognized. Writing to Mrs. Browning when he was twenty-four, he said:

"'Art requires the whole man.' Ah, how well I know that! how bitterly I feel it. But why do you say it to me who am doomed to be a Dilettante for life? If there is a word of truth in what we are always saying, and admitting when said, about the dignity of poetry as an art, its high tax on the faculties of the poet, and its sublime benefits to mankind, why in Heaven's name should we say that the devotion of the poet to his art, seriously, earnestly, exclusively . . . as a profession and a most honorable one, is a waste of time . . . a sleep in a garden of roses?" (i., 80).

This last is an allusion to a warning received from his father two years before. And to his father he wrote in 1860:

"There can be no doubt about real genius. It is sure of the world, and the world is sure of it. And this is what dismays me on my own account. I am too clever, at least have too great a sympathy with intellect, to be quite content to eat the fruit of the earth as an ordinary young man, and yet not clever enough to be ever a great man, so that I remain like Mahomet's coffin suspended between heaven and earth, missing the happiness of both. . . . A little more or a little less of whatever ability I inherit from you would have made me a complete and more cheerful man" (ii., 82).

There is the formula of dilettantism, of that gifted mediocrity which lacks the final efficiency without which the greatest gifts are sterile.

His father had long before warned him of the danger that besets a young man of fortune, good looks, and popularity; but by dilettantism the elder Lytton meant "writing only what pleases yourself," instead of writing with an eye single to popular approval. In fact, the successful novelist's admonitions to the young poet are an amusing compound of admirable good sense and crass Philistinism.

"One thing I would say, in spite of all you urge about being content with a small audience and your own approval. That is not the right ambition of a poet who means to influence his age. It is not worth the sacrifice of all other thought and career for. He should aspire to reach a wide public. This is one reason why I deplore the paramount effect that poets who only please a few have on your line and manner. Praised as they are by critics, Keats and Shelley are very little read by the public, and absolutely unknown out of England. . . . Now take Charles Mackay's poems. They are little praised by critics, no idols of the refining few, but they sell immensely with the multitude—it is worth studying why" (i., 55).

Though this is contemptible enough, many of the elder Lytton's criticisms of his son's work are thoroughly sound. He pointed out the redundancy and decoration, the absence of "masculine severity of taste," the fondness for detail rather than proportion, that characterized the young poet's work, at the same time admitting its genius. He thought, however, rather too well of "Lucile." "I can remember no work of such promise since Werter. . . . At times the play

of the vocabulary reminds me of Goethe himself in his best days of poetry. You may rely on *fame* for the poem" (i., 99). The author's own view of it, we may say in passing, was more just. "A trashy poem that seems to have become very popular in America" (i., 93) was his best word for it.

One aspect of the father's relation to the son, however, is less amusing than painful. From his boyhood, the younger Lytton's craving for his father's love and respect is almost pathetic. At the age of eighteen he wrote:

"I have just heard from my father. What an intense pleasure it gives me to receive a letter of kindness from him, I cannot tell you. My position and my feelings are so strange, my heart is so full of love for him, full to overflowing, but it is darkened and choked with the most fearful and constant doubts, the most painful suspicions, the most bitter feelings" (i., 24).

This is an allusion to the estrangement between his father and mother, and the jealousy and distrust with which each viewed the son's intercourse with the other. At a later period, the young poet's desire for his father's literary approval was no less keen than his craving for his father's love. In reply to the elder Lytton's praise of "Clytemnestra," he wrote:

"The best thanks I can give you back, my beloved father, for the great heartful of gladness you have given me must be the assurance of that gladness, and how it surpasses all other kinds of happiness, so that I could wish that my life should stop here lest anything less should follow. . . . My heart seems to open under each kind word of yours; all things seem easy to do, and pain even light to bear" (i., 54).

Yet the father to whom these words were addressed was capable of writing a letter that convicts him of cruel suspicion, if not of unnatural jealousy.

"I don't think, whatever your merit, the world would allow two of the same name to have both a permanent reputation in literature. You would soon come to grudge me my life, and feel a guilty thrill every time I was ill. . . . No. Stick close to your profession, take every occasion to rise in it, plenty of time is left to cultivate the mind and write verse or prose at due intervals. As to your allowance, I should never increase it till you get a step. I help the man who helps himself" (i., 60).

To this the son replied:

"What you have said is *quite enough*. I shall only recur in thought to those suggestions for the future with regret that they were ever made. I renounce them. . . . I am quite willing to abide in the profession and work as well and as cheerfully as I can in it" (i., 61).

But this was followed by a still more amazing renunciation. At his father's request he promised not to write at all for two years. Possibly the son's poetical career, his incurable diletantism, justify the father's severity. But for all that, it was a rash and heartless way to deal

with a young poet. Suppose someone had silenced Keats for two years! The supposition is, of course, absurd; for Keats could not have been silenced. This act of obedience is sufficient evidence of the slightness of the poet's gift. For such a nature, it would probably have been the part of wisdom to put into his profession the spirit and energy that were insufficient for his art, and to cease to look with longing at heights which he could not climb. In middle life, he apparently came round to his father's opinion that the poet is not injured but improved by being combined with the man of affairs, though the following letter, in which he expresses this conviction, must be contrasted with the one already quoted in which he lamented that his poetical aim had not been single:

"For any man of robust moral fibre and unlimited intellectual receptivity, I am convinced that occasional close contact with (or immersion in) the central movement of that world, mean and shallow though it be, is essential, not perhaps to the development, but to the adjustment of his faculties. My belief is that all first-class genius has in it an element of vulgarity, if you will—but certainly of amalgamation with the common sense, and common experience and sentiment, of commonplace human beings—a fulcrum for its individuality in what is generally appreciable. Shakespeare had it; Milton, too, in spite of all the narrowness of his sublimity; Dante, in spite of all his egotism; and Byron and Goethe and Voltaire—and this constitutes their immeasurable superiority in the hierarchy of genius over such geniuses as Keats and Shelley and Wordsworth and Tennyson and Rousseau" (i., 330).

We have given so much attention to a single interesting phase of Lord Lytton's life that we have little space to devote to many other phases of perhaps greater intrinsic importance. The letters seem to us conclusive evidence of his diplomatic ability, and of the wisdom and tact of his Indian administration, complicated though it was by the perplexities of the Afghan War. The letters from India, indeed, are so full of color and incident, and throw so clear a light on the problems of colonial administration, that they surpass in interest and value those of any other period. On his return to England, it became necessary for him to take part in a debate of the Lords which was virtually a defense of the Government in its conduct of Afghan affairs. Lord Lytton never spoke readily, and had therefore carefully prepared his speech, when, within a few hours of delivering it, Lord Beaconsfield begged him to change his line of argument. He writes:

"There was a full House, the galleries thronged, royalties and peeresses who had staid in town to hear me; the bar and the places behind the throne were also filled with Liberal M. P.'s and Ministers, who came up

from the Commons to hear me out of curiosity. I felt very nervous when I got up, and the cheers from my own side seemed to me rather faint. But after ten minutes I felt that I had the House well in hand, and when I sat down I *felt* that the speech had been a decided oratorical success. Lord Beaconsfield was unstinted in his commendations of what he called its 'remarkable Parliamentary tact.' The result was, I think, a great relief to him, for his last words as he left the House with me were: 'You made a great effect without one injudicious word. As for myself, I feel as if I had won the Derby. I backed you heavily, and you have won my stakes for me — easily. As for you, you have established your own Parliamentary position in the front rank. From this time forward you may do or say anything you please in Parliament. Your position is assured, and you have won it by a single speech' " (ii., 228).

It is in the same letter that he remarks, "The more I see of public life in England, the less I like it, and the less I respect the actors in it"!

We can merely refer to the bits of literary criticism of his contemporaries — often sound and always suggestive — that are scattered up and down these volumes, and to the fragments of literary theory, which are as stimulating as those that delight us in the letters of Stevenson. We must also confine ourselves to mentioning the names of some of the distinguished persons to whom Lord Lytton wrote with the utmost freedom and intimacy, — John Morley, John Forster, Lord Salisbury, the Brownings, the Queen.

So far as Lord Lytton's personality is concerned, we gain from these letters an impression of an unworldly and poetic capacity for friendship, of almost irresistible social gifts, of an entire sincerity of nature, utterly loyal and free from subterfuge, and beneath all the charm of manner and the gayety of the man of the world, a profound and permanent melancholy. He was evidently the most delightful and sympathetic of fathers, and his daughter writes of him with a mixture of the reverence due to his talents and position and the tenderness called forth by his fundamental unhappiness. In editing the letters, she has done her work with admirable reticence and skill. It is a far more touching and interesting record than the biography of many a greater man.

CHARLES H. A. WAGER.

GEN. OLIVER OTIS HOWARD has written his autobiography, which the Baker and Taylor Co. will publish in the Fall. The General's experiences while in the Civil War, his services as head of the Freedman's Bureau during the Reconstruction period and afterwards as Peace Commissioner to the hostile Indians, and his work and influence as an educator, all combine to make this a book of the first importance.

IN THE LAND OF SNOW AND ICE.*

When the late Mr. William Zeigler's first expedition to the Polar region failed to attain any high degree of north latitude, he was not disheartened, but immediately fitted out another expedition and sent it northward under the command of Mr. Anthony Fiala of Brooklyn. Mr. Fiala had been the photographer of the first expedition; he had shown exceptional skill as an explorer, and had the experience necessary to overcome difficulties encountered by the first ill-fated party. Yet the well-laid schemes of both promoter and explorer went agley. Their vessel, "America," was crushed in the ice the first winter; the unusual climatic conditions of the following summer prevented any serious advance toward the desired spot; the relief ship failed to appear at the end of the summer; and, finally, many of the men became disaffected, — a list of insurmountable difficulties which compelled the explorer to relinquish his efforts and to return without having achieved the object of his quest.

In a minor way, however, the Fiala-Ziegler expedition was successful. Charts were made of previously unexplored portions of Franz Josef Archipelago, and magnetic and meteorological observations were recorded by Messrs. W. J. Peters and R. W. Porter, the scientists of the expedition. The most important result of the expedition, however, is the publication of the account of it by Mr. Fiala. His book, "Fighting the Polar Ice," is doubtless the most interesting story of Polar exploration yet written in this country. Although it is the record of a failure, it is likely to be remembered longer than many accounts of more fortunate explorers.

Mr. Fiala's expedition left Trondhjem, Norway, June 23, 1903, and on July 13 struck the ice-field in Barentz Sea. This sea, lying between Norway and Franz Josef Archipelago, has been crossed by many expeditions in less than a week's time, but it took Fiala's ship, the "America," over a month to buck and hammer its way to Cape Flora, the most southern point of the archipelago. On August 8, by almost miraculous good fortune, the ship escaped from the ice pack, "steaming between two enormous blocks of ice, and escaping just in time, as the fields crashed together with tremendous force behind us." On August 12 the expedition reached Cape Flora, famous in the annals of Polar exploration as the place where Jackson

* FIGHTING THE POLAR ICE. By Anthony Fiala. Illustrated. New York: Doubleday, Page & Co.

and Nansen had their dramatic meeting, and, of vastly more importance to Fiala, where the Duke of the Abruzzi *cached* a great supply of provisions. Desiring to winter farther north, however, Commander Fiala set out to fight the ice of the British Channel toward Cape Dillon. After a sturdy contest, the expedition made anchor in Teplitz Bay, where the Duke of the Abruzzi wintered in 1899 and 1900, and whence Captain Cagni of that expedition started on his trip nearest the pole of any explorer until Peary's recent achievement broke the record.

From this time Fiala's account is a catalogue of troubles. The "America," seemingly a "fatal and perfidious bark," broke loose from her moorings in a storm, and went adrift in the awful darkness of an Arctic night. Hardly had she been made fast again when she was locked in the ice, and was finally wrecked in the ice-pressure late in December.

One little incident which lightens this dark story we may here transcribe.

"The night of disaster was tinged with some flashes of humor, stories of which reached me later. While the crew were passing the bags over the side of the ship, the cook, who was of an excitable nature, suddenly appeared at the rail with a large bag which he heaved over with all his strength. It struck the ice below with a sounding crash; causing several of the sailors to exclaim, 'Hello, Cook, what was that?' 'Oh, that's all right!' he answered; 'it's *lamp chimneys and flat irons*.'"

After the loss of the ship, the party had to accommodate itself to the house which had been built on shore at Camp Abruzzi. Then followed the long night of preparation for the trial further northward. On March 7, 1904, twenty-six men, with sixteen pony-sledges and thirteen dog-sledges, set out for the great North apex. In five days the party returned to camp, sorely tried in spirit, and with a chilled enthusiasm. Five men had become disabled, the cooks had proved inadequate, a snow-storm had proved too much for the party, and complaints were so general among the men that Fiala decided to return to camp to refit, and to reduce the number of men for another attempt.

This first attempt northward revealed the most serious defect in Fiala's appointments. Some of his men were of the stuff heroes are made of, but many of them were of commoner clay and not fitted to endure the hardships of such rigorous work as Polar exploration demands. The author, who by no means has a complaining nature, fittingly says:

"In Arctic research—as in all undertakings—Christian character is the chief desideratum. The Polar field is a great testing ground. Those who pass through winters of darkness and days of trial above

the circle of ice know better than others the weakness of human nature and their own insufficiencies."

Could Fiala have had a company of privates like his side companion, the Irishman Duffy, he might have accomplished more, even in the face of the difficulties offered by Nature.

The second northward attempt was of even shorter duration than the first. The party left camp on March 25, reached Cape Fligely the same evening, but on account of disastrous accidents to the sledges they returned on the second day. Out of thirty-nine men in camp, twenty-five elected to go south to Cape Flora to meet the relief ship. Again disappointment was to be theirs. Barentz Sea was dead and white, with a sullen sheet of rugged ice, so that no ship could come to the cape. All hopes of relief that year were soon abandoned. Providentially, however, the lives of the party were saved by the abundant stores *cached* at Cape Flora by the Duke of the Abruzzi, and by the discovery of a vein of coal found up the steep talus.

On September 27, Commander Fiala left Cape Flora to march north again to Camp Abruzzi. For fifty-four days Fiala and his heroic comrades staggered from ice-pack to ice-pack, from island to island, across the archipelago. It was on this awful return that he and Steward Spencer met with the most exciting adventure recorded in the book. While walking ahead of the sledges, the snow gave way beneath Fiala's feet, and with Spencer, who was trying to help him, he fell into a glacial crevasse, a distance of seventy feet, where the two were wedged into a narrow abyss. The story of the rescue is a thrilling one.

"At last I saw above me the end of a rope, which gradually neared as I shouted directions to those out of sight above who were lowering the line, our only hope of escape.

"My right arm was free, and at last the precious line was in my hand. I painfully made a bowline in the end of the rope, the fingers of my left hand being fortunately free. Slipping the noose over my right foot, I called to those above to haul away. Soon I was swinging like a pendulum in free space. . . . I called to them to move the rope to the right and then lower me. I swung around in the black chasm and felt the icy walls, but could not discover the Steward.

"In desperation, as I felt myself growing weaker, I called to him, 'Look up and try to see me against the light above!' He obeyed, saw my suspended form, and directed my movements. In answer to my shouts, the men above moved the rope along the edge of the crevasse and lowered me to where I could reach the Steward, though I could not rescue him on account of a projection of ice that interfered. But I could pass him a foot and a hand, and lift him from his prone position, and help him to stand on the cake of ice that had broken

off when he fell and had jammed, saving him from death. Unable to give the Steward further help, I told him it would be best for the men to haul me up and send the rope down for him. He agreed, and I was drawn to the surface, — just in time, as I fainted on reaching the top. The Steward was hauled up next."

Again in the fateful month of March, 1905, Fiala made his third trial, but reached only eighty-two degrees north latitude — his farthest point north. Although he thought it possible that he and Duffy might exceed Cagni's record, he felt that the party which had wintered at the South Camp might need his guidance in event that the relief ship failed to come the second year; so, sinking personal ambitions, he returned. On July 30, 1905, the relief ship was sighted.

Although failure marked the attempt of Mr. Fiala to reach the North Pole, that word cannot be applied to his book. In many respects it is a most notable book of exploration. First of all, it is eminently readable: it does not catalogue its author's heroic efforts, but it describes them with an imaginative fervor somewhat rare in books of this kind. Such sustained descriptive passages as his account of the grinding of the "America" in the ice, the long march of two hundred miles in the Arctic night from Camp Ziegler to Camp Abruzzi, and the story of the descent into the crevasse at Hooker Island, can hardly be matched among books of Polar exploration. Another feature that gives zest to this book is the author's photographs. No amount of reading can convey an idea of the terrible ice-packs, the tremendous ice-pressures, and the hummocks over which the sledges of Arctic explorers have to travel, so satisfactorily as do the panoramic pictures in this volume. Fiala's pictures reveal to us for the first time just what those difficulties are. The publishers of the excellent "Geographical Library" in which series this book appears, are to be congratulated on producing so picturesque and meritorious a volume. It will compare favorably with any book describing travel and exploration in the Polar region.

H. E. COBLENTZ.

BRIEFS ON NEW BOOKS.

Life and manners of "the third Italy."

The recent death of Giosuè Carducci serves to remind us how much of the present literary revival in Italy is due to him. That very apt phrase "the third Italy" was coined by Carducci to convey the idea of a free Italy proceeding on her path toward happier destinies, in distinction from the first Italy which gave birth to the grandeur of ancient Rome, and the second Italy, overrun and subdued by barbarians,

partitioned among strangers, or involved in internecine warfare. Books about the past of Italy are legion; there are no lack of guides to her towns, her lovely landscapes, her art treasures. But now arises a new need — to watch the Italy that is now in the making, the Italy renewed and re-born in art, literature, statecraft, in every manifestation of mental life. Fortunately, almost the first attempt to supply this need is a very successful one. It comes in the shape of a handsome volume by Miss Helen Zimmern, bearing the title "Italy of the Italians" (Scribner). The author's residence of twenty years in this land of her adoption has provided her with the adequate point of view; her equipment as a scholar and writer on many subjects, artistic, philosophic, and literary, has given her a power of condensed generalization which enables her to treat such subjects as "The Press," "Literature," "The Painters," "Sculpture and Architecture," "Science and Inventions," "Playhouses, Players and Plays," each in a single chapter. Some of these show how little we know of modern Italian life, and how easy it is for the casual tourist to be mistaken in his hasty deductions. For example, we who are accustomed to bulky newspapers are likely to look with contempt upon Italy's small news sheet of four pages; but scorn turns to praise when we learn of the wholesome editorial restrictions that govern the publication. No news calculated to disturb the world's peace is allowed to be manufactured in the office; the political leaders are, as a rule, well-argued, well-studied, well-informed, and terse in expression; the standard of literary and dramatic criticism is really elevated. The sanctity of the home is jealously respected. No marriages or births are announced in the Italian papers, only deaths. There are no interviews except such as concern politics, no man's house is described, no society ladies figure; there is no lifting of the veils of privacy. A respectable Italian would be pained and scandalized if the picture of his wife or mother or sister occupied a full page in a public journal. The stock phrase with which the tourist comes to Italy, "There is no modern Italian art," is also effectually silenced by a succinct survey showing the existence of an active and noteworthy Italian art, especially in landscape, where the old art was weakest. That so many "Old Masters" are continually being made proves the skill, if not the honesty, of the modern painter. Some of these are so splendidly executed, so exactly reproduce the spirit and character of the time and the artist whose title they assume, that experts are continually deceived. The thirty-one full-page illustrations in Miss Zimmern's volume are up-to-date and some of them are entirely new, increasing the attractions of this highly interesting book.

A champion of liberty and philanthropy.

The several biographies of Dr. Samuel G. Howe, as well as the more informal memories of him evoked by the centennial celebration of his birthday less than six years ago, have made tolerably familiar his

philanthropic, not to say heroic, life on two continents; but his diaries and correspondence are now for the first time published, in part at least, under the editorship of his daughter, Mrs. Laura E. Richards, in an octavo of four hundred pages entitled "Letters and Journals of Samuel Gridley Howe" (Dana Estes & Co.), to which Mr. Frank B. Sanborn has contributed a short historical introduction on the Greek Revolution of 1821-30, and to which also Whittier's noble poem "The Hero" is appropriately prefixed. This volume, with its sub-title "The Greek Revolution," its closing "End of Volume I," and its lack of index, seems to promise most hopefully a continuation of the work beyond the year 1832 at which it pauses. Better than any attempt of our own to characterize these interesting extracts from diaries and letters that breathe the energy and ardor of youthful hope and courage and self-devotion, is the final paragraph of Mr. Sanborn's introduction. "Every reader," he says, "must be impressed, as I have been, with the genius, resource, good sense, and chivalry of this young Bostonian, in the varied and exacting services which he could render to the cause of liberty and philanthropy in the eight years covered by these journals and letters. His diction is not always classical, his knowledge not always exact; but his head is clear and his heart in the right place,—his hands skilful always to do what is needful at the time. As Thoreau said of Osawatimie Brown, 'He would have left a Greek accent slanted the wrong way, and righted up a fallen man.' And the effect of the whole is that of a romance of knighthood." Mrs. Richards's prefatory and interspersed notes add no little to the value and completeness of the book as a detailed account of her father's eventful young manhood. A photogravure portrait of the youthful Howe, from the painting by Jane Stuart, daughter of Gilbert Stuart, faces the title-page. He was a strikingly handsome subject for any artist.

*Essays on
happiness.*

Again under the auspices of Dr. Francis G. Peabody, who contributes an introduction, Professor Carl Hilty appeals to his English-speaking audience in a second "happiness" volume,—"The Steps of Life: Further Essays on Happiness" (Macmillan), translated by the Rev. Melvin Brandow. These chapters from the pen, not of a professed religious teacher, but of "a spiritually-minded man of the world"—to use Laurence Oliphant's phrase, as quoted by Mr. Peabody—are in the vein of his earlier essays, but are (a glad surprise) even better and wiser and stronger. Professor Hilty teaches constitutional law in the University of Bern, but has a firm belief in truths of a more spiritual quality than those on the pages of the statute-book. A defender of the Christian faith in its fundamental principles, he has already proved himself an ethical and religious teacher of real helpfulness. The wrestling with sin, the bearing of sorrow, the pursuit of culture, the cultivation of charity and courage and a simple

Christian faith—these are his steps leading up the arduous ladder of life. Many striking passages in his book evoke cordial assent, and some, equally striking, call forth the opposite. He affirms that "the most trustworthy friendships are those which have sprung from a previous enmity, or have been once (but not twice) broken off;" also, that "women are in general more easy to understand than men"; and that "polyglot speech is, as a rule, a mark neither of genius nor of character." Like most writings on "the simple life" and allied themes, these pages are not free from reiteration; but that is not always a blemish in hortatory discourse. The translation is smooth, but has a few unidiomatic or awkward expressions, and at least one slip in grammar. "Financial" is used for "pecuniary," "delusion" where "illusion" would have been better, "more easy" for the shorter and preferable "easier," and, in one instance, "they" (German *man*) where a passive construction would have been neater.

*A handful of
colored beads
loosely strung.*

Fresh and bright and eminently readable are most of the little essays in Miss Katharine Burrill's "Loose Beads" (Dutton). Every-day matters, and some others, are treated with good sense, cheerful philosophy, and literary skill. The happy quotation and allusion are abundantly in evidence, and the fact that two of the chapters had already found favor with the readers of "Chambers's Journal" is a sort of recommendation for the entire volume. In her amusing paper on "Innocence and Ink," the writer takes occasion to say: "I am quite sure there are many days when grappling with a swarm of bees seems a light and easy task compared to grappling with words and sentences that refuse to swarm as you wish them to—that are ever incorrigibly wrong and will never never come right." But her words and sentences, as a rule, marshal themselves in excellent order, although a fussy critic might object to her split infinitives, her "as if there was," her "*moiré antique*" (with its superfluous accent), her indiscriminate use of "nice," her Scottish shyness (she declares herself a Scotchwoman, else we should have written "her *skittish* shyness") of "shall" and "should," and other peccadilloes that need trouble only the purist. The book is most attractively printed and bound.

*A group of
18th century
comedy queens.*

Occasionally in dramatic as well as literary criticism we find an author of strong and vigorous utterance—one who is nothing if not iconoclastic, and hews down and builds up idols regardless of conventions and creeds. Mr. John Fyvie's "Comedy Queens of the Georgian Era" (Dutton) is a series of sketches of some of the most prominent English comedy actresses of the period. Colley Cibber lamented that the animated graces of the player could live no longer than "the instant breath and motion that presents them"; when the curtain falls and the play is played, all "the youth, the grace, the charm, the

glow" pass into oblivion. But behind the mask there is always a human being, and the lives of few women exhibit such vicissitudes as do those of actresses. The present author has given us sketches of a dozen women who in the eighteenth century attained to eminence in the only profession open to their sex. He points out that we are likely to form an erroneous estimate of the characters of those whose romantic careers form the subject of his volume if we fail to bear in mind the great difference between the social positions of actors and actresses in the present day and their status in the eighteenth century; they had then by no means emerged from the shadow of traditional classical and ecclesiastical degradation. Furthermore, these actresses had to encounter the tradition of immorality attaching to them in consequence of the notoriously scandalous lives of earlier English actresses in the profligate days of Charles II. The author has painted pictures of Charlotte Clarke, Margaret Woffington, Catherine Clive, Lavinia Fenton, Frances Abington, Dora Jordan, and their contemporaries, as they were, and left the reader to do his own moralizing wherever necessary. There is wit and genial humor and philosophy, with occasional cynicism, in these jottings, which are miscellaneous in character,—critical, biographical, anecdotal, descriptive, according to the mood or the circumstance. Eight photogravures embellish the volume.

European international relations.

The second volume of Mr. David J. Hill's "History of European Diplomacy" (Longmans) brings his narrative down to the treaty of Westphalia in 1648. The period covered by the present volume marks the transition from the Middle Ages, with their almost chaotic political systems, to the modern period during which the permanent traditions of Europe took shape, national states succeeded to petty principalities, and modern diplomacy had its rise. In reality, Mr. Hill's work is not a history of diplomacy as the title indicates, but a political history with special reference to European international relations during the period covered. Primarily, it is a review of the relations of France, Spain, Germany, and England to Italy, and particularly the long struggle of France and Germany for preponderance in the affairs of the Italian peninsula and the resulting effect upon the Papacy and upon European political morality. The ascendancy of the House of Hapsburg, the international influence of the Reformation, and the development of the idea of a sovereign state system, are other topics treated by Mr. Hill. It may be doubted, however, whether they properly have a place in a history of diplomacy. The truth is that Mr. Hill has given us little on the subject of diplomacy during the period covered by his volume. We look in vain for any discussion of the methods and agencies of diplomatic intercourse during the Middle Ages, the rights and privileges of ambassadors, diplomatic usages, the conception and character of mediæval diplomacy, and similar

topics. As a history of Europe mainly from the point of view of international relations, Mr. Hill's work possesses conspicuous merits; but it has only a very limited value for the student of diplomacy.

The diversions of an ex-President with rod and gun. Piscator, Venator, and Auceps will all three find entertainment and wise counsel in ex-President Cleveland's collected papers entitled "Fishing and Shooting Sketches," which very appropriately bear the imprint of the Outing Publishing Co. The plain Viator also, if not strictly on business bent, will derive pleasure from these short and unpretentious chapters, written as they are in a humane and enlightened spirit, with an occasional touch of humor in its specific sense, and a delightful prevalence of good-humor throughout. A strong plea is made for out-door diversions in general, and for fishing and fowling in particular, with one brief chapter on rabbit-shooting; and every page breathes a sturdy and manly (not to say gentlemanly) protest against unsportsmanlike sport. The writer professes himself a warm friend to all members of the fish and game tribe, although so ardent in their pursuit. His book makes for the ennoblement of his favorite pastimes, and for their perpetuation. The illustrations, by Mr. Henry S. Watson, are numerous, appropriate, and daintily executed. A frontispiece photographic print of Mr. Cleveland, and also drawings of him in less formal attire, with rod in hand, add interest to this very inviting little volume.

The public addresses of John Hay.

Few are the books that possess the charm, apart from their contents, of the recently published "Addresses of John Hay" (Century Co.). The volume contains twenty-four addresses; many of them are brief responses to toasts, or remarks on other formal occasions, each containing an appropriate thought or sentiment finely worked out and gracefully phrased. But some of them are more elaborate productions. The one entitled "Franklin in France" is perhaps the finest, with its broad sweep over the historical conditions that produced the Revolution, and its presentation of the manner in which Franklin took advantage of those conditions to accomplish his mission. Another elaborate address is that on President McKinley, delivered in the Capitol at the invitation of Congress. It is, as was to be expected, wholly laudatory, but the praise is not without discrimination, and it is a noteworthy example of the formal eulogy. Others are "Fifty Years of the Republican Party," "America's Love of Peace," "The Press and Modern Progress," and "American Diplomacy."

John Sherman as an American statesman.

The career of John Sherman was notable for the length of his public service in very prominent positions, and for the influence that he exerted upon the settlement of the great questions of the period from 1855 to 1898. Within a month after he took his seat in Congress he was in the public eye, and there

he remained for more than forty years. His influence arose not so much from his oratory, though he spoke often and well, but from his efficiency in doing things. There was hardly an important measure before Congress in all that time that he did not have a hand in shaping, and in much of the legislation he was the central figure. This conspicuous career has been set forth by Congressman Theodore E. Burton in his volume on Sherman in the second series of "American Statesmen" (Houghton, Mifflin & Co.). The book is rather hard reading for the ordinary person who has no great liking for figures and financial history; there was not much in Mr. Sherman's personality or career to give a biographer opportunity to enliven his book with anecdote or incident. But it gives a good account of a real statesman, and a history of several important phases of our national development during the last half century.

Twelve volumes
of Lincoln's
works.

With the publication of volumes eleven and twelve we have in completed form the beautiful and comprehensive "Gettysburg edition" of the "Complete Works of Abraham Lincoln" (Francis D. Tandy Company). With its thorough gleaning of the writings of Lincoln, adding one-fifth to the contents of the former edition, the essays, addresses, and poems about him, and the many fine portraits of him and the men of his period, it impresses us anew in its completed form as a work of great value for the student and the reader of our history and of literature. Volume XI contains an address by James A. Garfield, the remainder of the writings down to the last hour of his life, with forty pages of new gleanings, and an elaborate and complete bibliography of Lincoln literature covering two hundred and forty pages made by Judge Daniel Fish of Minneapolis. Volume XII contains an anthology of Lincoln's pithy sayings, a chronological index, and a general index covering more than two hundred pages.

BRIEFER MENTION.

"The Collected Works of Henrik Ibsen," as edited (and in large measure translated) by Mr. William Archer, is in course of publication by Messrs. Charles Scribner's Sons. There are to be eleven volumes in all, each with its special introduction. Four of the set are now at hand, and give us "Brand," "The League of Youth," "Pillars of Society," "The Vikings," "The Pretenders," "A Doll's House," and "Ghosts." There are fourteen other plays for the remaining seven volumes.

An anthology of "Sea Songs and Ballads" has been made by Mr. Christopher Stone for the "Oxford Library of Prose and Poetry," published by Mr. Henry Frowde. The selections range from the earliest songs to Dibdin, and are largely chosen from sources not accessible to the casual reader. Admiral Sir Cyprian Bridge contributes an interesting introduction to the book. — Another volume in the same series is a new edition of Cobbett's

"English Grammar," edited by Mr. H. L. Stephen. Although, as the editor points out, this work is now of interest mainly from a literary point of view, it still holds a certain reputation and authority of its own among grammars; and this prettily-made reprint is on all accounts to be welcomed.

A study of the "Sources and Analogues of 'The Flower and the Leaf,'" by Mr. George L. Marsh, is a doctoral dissertation prepared for the department of English in the University of Chicago. Taking for its starting-point the now fairly-settled assumption that the poem is not the work of Chaucer, the author of this monograph proceeds upon the theory that it was written by some imitator of the poet during the first half of the fifteenth century. The general conclusion is that the poem is an eclectic composition, to which both English and French influences contributed.

The day of Mendelssohn is pretty well past, but we may not grudge him a place in such a collection as the "Musicians' Library" of the Oliver Ditson Co. The volume of "Thirty Piano Compositions," now edited by Dr. Percy Goetschius, includes those writings of the class in question which have shown the greatest vitality — a group of the "Songs without Words," the Sonata in E major, the Rondo Capriccioso, and a score or more of other compositions. The collection has a preface by Mr. Daniel Gregory Mason, besides the usual portrait and bibliography.

We are all loyally prejudiced in favor of any pronouncement from the venerable and amiable man of letters who has made American humor famous. It is with natural regret that one feels it necessary to record that Mark Twain's curiously tempered appraisal of Christian Science (Harper) adds nothing to the fame of the author. The colloquial and typically American admonition *à propos* of bibulous occasions that advises against the mixing of potatoes applies with due allowance to the mingling of caricature and sober attack. It makes it trying to determine under which mask the part is going forward. At all events, the story of the remarkable movement with which the book is concerned is receiving in these reportorial and historical days a sufficiently objective and circumstantial examination to satisfy the most critically inquiring student of the future.

Mr. Thomas Nelson Page has now come to the dignity of "collected works." The Messrs. Scribner have brought together, in the twelve volumes of their "Plantation" edition (published by subscription) the various writings of this versatile and accomplished gentleman. We may be in substantial agreement with the publishers in saying that "Mr. Page has for twenty-five years represented all that is best in the literature of the old South and the new." That period of a quarter-century is approximately what stretches between "Marse Chan" and "Gordon Keith," and the twelve volumes before us make a creditable showing of literary activity. Certainly no one has written better short stories of old Virginia, and there is no better novel of the reconstruction period than "Red Rock." That novel, and "Gordon Keith," fill each two volumes of the new edition, another gives us Mr. Page's essays on "The Old South," and still another of his poems. The remaining six are made up of short stories. The volumes are beautifully printed, and each of them contains three illustrations printed in colors. We trust that Mr. Page will live to give us another full dozen of volumes.

NOTES.

A new volume by Joaquin Miller, consisting of a long narrative poem entitled "Light," will be published within a few weeks by Messrs. Herbert B. Turner & Co.

New and interesting material about Daniel O'Connell will doubtless be contained in his "Early Life and Journal," to be published in April by the Baker and Taylor Co. Mr. Arthur Houston, K. C., LL. D., edits the Journal, which has never before been published. There are several new stories of a humorous nature, an account of O'Connell's parentage, early education, reading and earnings at the Bar, etc.

Dr. Horace Howard Furness is hard at work seeing through the press the fifteenth volume of his monumental "New Variorum Edition" of Shakespeare. The play treated in this volume will be "Antony and Cleopatra," upon which Dr. Furness has devoted his entire time since the publication of his edition of "Love's Labour's Lost" more than two years ago. The J. B. Lippincott Company will probably have the book ready during the spring.

The list of fine editions of foreign classics translated into English which the J. B. Lippincott Company has been issuing now includes ten titles, each title made up of from two to five volumes. The works included are Montesquieu's "Persian Letters," Margaret of Navarre's "Heptameron," Cervantes' "Don Quixote" and "Exemplary Novels," Boccaccio's "Decameron," Rabelais' Works, Rousseau's "Confessions," Lesage's "Gil Blas," the "Arabian Nights," and Sainte-Beuve's Essays.

The demise of "Temple Bar" brings regret, especially to readers of the magazine in its earlier days, when Thackeray and Miss Braddon and other famous writers contributed to its entertaining pages. It was started in 1860, and has thus enjoyed a term of life far beyond the average of periodical ventures; but of late its air and complexion have been sadly altered. And this has fallen another victim to the too-triumphant ten-cent (or sixpenny) illustrated monthly magazine that stares us so unashamedly in the face on every news-stand.

"Leading Americans" is the title of a new series of biographies announced by Messrs. Henry Holt & Co., to appear under the general editorship of Professor W. P. Trent. The first volume, "Leading American Soldiers," by Mr. R. M. Johnston, is now ready; and among the future volumes arranged for are "Leading American Scientists" by Dr. David Starr Jordan, "Leading American Historians" by Professor William P. Trent, "Leading American Lawyers" by Mr. Henry C. Merwin, "Leading American Poets" by Dr. Curtis Hidden Page, and "Leading American Novelists" by Mr. John Erskine.

Details are now announced of "The Student's Series of Historical and Comparative Grammars," edited by Joseph Wright, Professor of Comparative Philology in the University of Oxford. The object of this series is to furnish students interested in historical and comparative grammar with handy volumes on the subject. The General Editor has already secured the coöperation of the leading philologists in England, Germany, and America, and it is confidently expected that during the present year authors will have been secured for the whole series, consisting of about twenty-five volumes. The series will be printed at the Oxford University Press, and published by Mr. Henry Frowde.

ANNOUNCEMENTS OF SPRING BOOKS.

Herewith is presented THE DIAL's annual list of books announced for Spring publication, containing this year upwards of eight hundred titles. All the books here given are presumably new books—new editions not being included unless having new form or matter. The list is compiled from authentic data especially secured for this purpose, and presents a trustworthy survey of the Spring publishing season of 1907.

BIOGRAPHY AND MEMOIRS.

- The Life of Walter Pater, by Thomas Wright, 2 vols., illus.—The Life of Goethe, by Albert Bielschowsky, authorized translation from the German by William A. Cooper, in 3 vols., Vol. II., From the Italian Journey to the Wars of Liberation, 1788-1815, illus., \$3.50 net.—Jean Jacques Rousseau, by Frederika Macdonald, 2 vols., illus., \$6.50 net.—The Friends of Voltaire, by S. G. Tallentyre, with portraits, \$2.50 net. (G. P. Putnam's Sons.)
- Life and Letters of Edwin Lawrence Godkin, edited by Rollo Ogden, 2 vols.—English Men of Letters series, new vols.: Mrs. Gaskell, by Clement Shorter; Charles Kingsley, by G. K. Chesterton; Shakespeare, by Walter Raleigh; per vol., 75 cts. net. (Macmillan Co.)
- Life and Letters of Charles Russell Lowell, by Edward Waldo Emerson, illus. in photogravure, etc., \$2 net.—The Life and Times of Stephen Higginson, by Thomas Wentworth Higginson, illus.—Sixty-Five Years in the Life of a Teacher, 1841-1906, by Edward Hicks Magill, illus., \$1.50 net.—The Story of a Pathfinder, by P. Deming, \$1.25 net. (Houghton, Mifflin & Co.)
- The Life of Charles A. Dana, by James Harrison Wilson, with portraits, \$3 net.—Heroes of American History series, new vol.: Ferdinand Magellan, by Frederick A. Ober, illus., \$1 net. (Harper & Brothers.)
- Military Memoirs of a Confederate, a critical narrative, by Gen. E. P. Alexander, with portrait and maps, \$4 net.—Auguste Rodin, by Frederick Lawton, \$3.75 net. (Charles Scribner's Sons.)
- The Life of Isabella Bird Bishop, by Anna M. Stoddard.—George Crabbe, by René Huchon.—Mrs. Montagu and Her Friends, by René Huchon.—Moltke in His Home, by Friedrich August Dressler, authorized translation by Mrs. Charles Edward Barrett-Leonard, with portraits. (E. P. Dutton & Co.)
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- Memories, by Major-Gen. Sir Owen Tudor Burne, illus., \$4.20 net.—"Our Sister Beatrice," being a memoir of Beatrice Julian Allen, with her letters from Japan written during the late war and the nine years immediately preceding it, by Grace Grier.—Essays in Ecclesiastical Biography, by Rt. Hon. Sir James Stephen, new edition, in 2 vols., \$2.50. (Longmans, Green & Co.)
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- The Life of Jay Cooke, by Ellis Paxson Oberholtzer, Ph. D., 2 vols., illus.—American Crisis Biographies, new vols.: Judah P. Benjamin, by Pierce Butler; Frederick Douglass, by Booker T. Washington; per vol., \$1.25 net. (George W. Jacobs & Co.)

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